

OFFBEAT

issue 134

Free!
September
1990

Jim Carrey

Oh Susanna

Philip



Alan

Flamingo

Women in Music

What's new in the world of music

**November
1998
Issue # 134**

QUOTE OF THE MONTH:
"What could be more punk than
producing a Vanilla Ice album?" Ross
Robinson, producer

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Jen and Magnus (sitting in a tree)

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pg 4: "Alternate Oasis" by Pete
Haverchuk screened behind Metal Up
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DEADLINE FOR ALL SUBMISSIONS
IS THE 15TH OF EVERY MONTH.

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Well, it's November. I know because Halloween
is over and it's all downhill from here. London Drugs, my
consumer mecca of choice, already has its Christmas
decorations out and before long that filthy holiday will
seep into every pore of our lives. But we still have No-
vember...

CFUV Fundrive is over for another year and it
has been pretty astounding to see the amount of work
that organizers, hosts and volunteers have put into the
drive and the amazing support that has come in from the
community. Sometimes it's easy to forget that there are
people out there listening to and reading the stuff that we
do and I have to tell you, it feels kind of good.

And yeh, we have an interview with Sloan this
issue and what can I say but, "Isn't mockery the highest
form of flattery?" But seriously, Offbeat likes Sloan, they
make good pop music, they have cute hair, and hey, aren't
they better representatives of Canada than the King of
Kensington?



TEA AND COFFEEHOUSE



November...

fri 09: Finest Kind

**mon 13: Lester Quitzau
 & Dave Harris**

fri 27: Allen Dobb

December...

wed 02: Zubot & Dawson

**sun 13: Ken Hamm
 & Gerry Barnum**

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Enter the Ninja

by Chris Eng
cje@intergate.bc.ca

I have these moments where I see my own mortality in its full and frightening visage. They're not the moments that normal folks have where people die or are involved in near death experiences; they're the kind like I had last Monday where I was watching the opening credits to Rick Mercer's "Made In Canada," and this thought came rushing headlong and unbidden into my mind:

"I sure like the Tragically Hip."

Somehow I managed to keep my composure and avoided running screaming and weeping from the room. In time (Read: three days), I learned to come to terms with this guilty admission to myself, and (shudder) went out and bought one of their tapes. That's okay. The first step is admitting that you have a problem. My problem happens to be that I'm getting old.

I'm sure there's a lot of people out there who are saying, "What the hell is this guy getting at? I like the Hip and I'm not old!" Well, yeah - they're hardly Guy Lombardo, but for a fella like me who is used to spending his lunch money on the Ramones, Dead Kennedys and Crass (all right, maybe not Crass, maybe Chumbawamba - no, not them either ... all right, Bis) this seems like a step in the direction of becoming more docile and sedate. What's next? Understanding all of that nonsensical Italian coffee gibberish? Yuppie-dom is just a half-step away.

What's more, I don't go out any more and I don't see my friends too often. I usually just work, flip between my two channels on TV (CBC and CTV, a telling sign in and of itself - if I were younger I would probably just say hang the sense of it and drop the cash for MeTV, but I'm content with my two choices), and hang out with my girlfriend who also lives with me, works, doesn't hang out with her friends and watches the two channels that we get on our TV.

I don't go to gigs anymore, not usually because I can't afford them (although in these cash-strapped times I do have to admit that that's part of it - yeah, all right, all right, it's most of it) but even when I can afford them I don't usually end up going because I can't bear the thought of going to bed so late. Three in the morning? What kind of drugs do you have to be on to be up that late? No, for me, a satisfying, or at least average, evening consists of a nice dinner, some polite but not too probing conversation with my beloved, and then a energetic bout of watching the National in bed. Or if we're feeling really wild, staying up to watch Broadcast 1. "Like a true nature's child ..."

And as far as my fashion sense goes, you know, I was never one to go for that name brand tag in the collar, but there's something so appealing about the fall line at Mark's Work Wear World. They've practically re-invented the mack jacket, and have you ever seen work shirts like that before? Functional and bland! Sadly my collection of novelty T-shirts has been dwindling. Well, no it hasn't, I just haven't bought as many recently, and it amounts to about the same thing. It's just that these days functionality in my wardrobe has become the top concern. I base my decisions on which shirt to wear based on the fabric. "Well, I like the bible camp shirt but the teen choir one is a thicker cotton blend and considering the forecast, I shouldn't leave the house underdressed." The vicariousness in my life has diminished slightly.

And it's time to do finally something about that. There is something inherently wrong with slipping into middle age six years out of your teens.

I cannot live this way anymore. I will rebel. I will embrace recklessness. I will climb to the top of the clocktower of my impetuosity and start gunning down all of my stodginess before it gets a chance to take root. I will start staying up late again (despite the fact that I have to work at nine in the morning). I will begin drinking like a fish (even though I never bothered to before). I will buy a Ferrari (oh sorry, wrong crisis). And I will rage, not against the machine, but against the dying of the light! You hear me, you bastards that are trying to steal my youth?! I am not going gently into that damn good night! ... Well ... Unless I worked earlier that day. Then I might kick back a bit. Oh, hold on - is *DaVinci's Inquest* on that night? I'm not going out then. Best new show of the season. That's what I need - the CBC; just a steaming bowl of soup and the CBC. And a nice warm bed.

Oh, and Gloria Macarenko, winning me over, one sleepy, reluctantly aging viewer at a time.▲

AQUAFISH

#3
BY GARETH KYLE
1998



French Submersion

MONDAY

\$2 COVER

HOSPITALITY
WITH DJ DELICIOUS

TUESDAY

\$3
COVER

ALL REQUESTS WITH DJ SHADE

WEDNESDAY

FRAT PARTY

WITH DJ BELLYFISH

THURSDAY

80'S BEACH PARTY
WITH DJ BELLYFISH

BIG SUGAR

Nov 19TH

LAURA SMITH

Nov 24TH

JOHN BAG

PIPES

Nov 25TH

THE WALTONS

Nov 26TH



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ANNIVERSARY
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by Jack Etkin

Bad news folks...we've lost our country to the forces of evil. Evil in our case is represented by the billionaire families and multinational corporations who now rule Canada--and the politicians, bureaucrats, media, etc. who do their bidding.

The situation grows increasingly grim. Police action at the recent APEC Conference clearly showed the iron fist that our government is now willing to wield against Canadian citizens who dare to stand in the way of Business. Canadian corporations make a lot of money in Indonesia. They told our government to protect their murder-

us dictator Suharto--and Mr. Chretien did!

Similarly, we are now all guinea pigs in a huge corporate experiment that has contaminated our food supply with genetically engineered foods that are unsafe and untested. The corporate owned media won't talk about this, or about how Business created the \$600 billion National Debt so we would have to pay them \$40 billion a year in interest while starving our health care system and our schools and throwing millions of people into poverty. The simple solution--borrowing money from the Bank of Canada is never mentioned in the media because they don't want people to hear about it. And of course the environmental disasters of climate change and ozone depletion they have also created.

We are paying a heavy price for all of this and its time to stop. It's time we began to rule our country again, it's time we took it back from Business. In short, it's time for Democracy. We need it and soon people are going to be forced to fight for it as is now happening in Alberta where citizens

are being forced to take up arms to fight the oil barons who are poisoning them, their children, and their land. This may be the only language that these people understand.

Democracy may be the best chance we have of avoiding this kind of battle. With democracy it will be impossible for a small elite of wealthy people to run Canada and create situations where people are forced to fight back to protect their lives.

Here are some of the things we need: we have to remove some powers from the hands of the Prime Minister and the provincial Premiers. The Canadian political system concentrates power into their hands--they become virtually elected dictators. Some powers must be given back to MPs, MLAs, and party members--and most importantly back to the public as well. Right now, Business only has to control one man, Jean Chretien, to have tremendous control over our country. Division of power would make this much more difficult for them. Which is why they like things exactly the way that they are.

Secondly, we need effective Referendum legislation. It exists in other countries and it gives the people of the nation a powerful weapon they can use to exert control over the politicians. Democracy means that power resides in the hands of the people. Referendums give people the right to exert that power.

Next we need a free press. The mainstream media in Canada is almost totally owned and controlled by Business. They know how vitally important control of the media is--that's why they own it. The media must be moved out of corporate hands and into some form of democratic public control.

And we need a new electoral system--some form of Proportional Representation. The current method is outdated and extremely undemocratic. It puts total power into the hands of politicians who have far less than majority support, and for many of their decisions they have virtually no public support.

All of the above are simple first steps towards a democratic country. Democracy can solve a lot of our problems. We need it, we deserve it, let's get it. Let's take back our country.▲

we are all guinea pigs

AVANT GUARDED

by Steve MacIsaac

October Spawns A Monster, or a grouch at any rate. Dogs under stress exhibit a decrease in both attention span and critical perception. Often they stop making even a modicum of sense, and some begin to listen to incredibly tense music in the hopes that by comparison their mood will improve. Hope, however, being the capricious creature that it is, dashes itself upon the rocks at the first opportunity that presents itself, no doubt assisted in this case by repeated exposure to *Illusion of Safety's* *Bad Karma* (Solielmoon), another collection of extremely dark noise collage by Dan Burke and his revolving cast of cohorts. Dissected and manipulated vocal fragments, lots of dark and droning ambient-ness, a test tone that flirts with the pain threshold: I'm a sucker for this kind of stuff, so I find the whole works a tasty if disturbing concoction, but there's probably nothing here that's going to win over the unconverted.

The same claim could be made of the most recent *Merzbow* CD to make my acquaintance. Although I desperately wish I could join the ranks of the noisecenti, I must confess that my ears are not keen enough to appreciate the subtleties that differentiate one wall of feedback from another. This perceptual limitation means that of the 100 or so releases prolific noisemaster Masami Akita issues in any given week, I am only able to appreciate those whose sonic elements contain some resemblance to texture. This means I like about half of each track on *Tauromachine* (Release) when Akita allows little burbles and drones and notes to call attention to their presence before being drowned out by another wall of skree. It would be tempting to write off Akita's overwhelming volume

as overkill, if such a judgement didn't completely miss the point. Instead I just shrug my shoulders, keep my eyes peeled for the gems he occasionally tosses off, and continue to live with my prejudice that "less is more".

Except, of course, when dealing with weirdo Finnish musicians like *Pan Sonic*. *Endless* (Blast First/Mute), Miko Vainio & Ilpo Vaisanen's new collaboration with Suicide's Alan Vega, takes the duo WAY over the top, and they're better for it. On previous recordings Pan Sonic created a sparse, arrhythmic form of electronica that was so minimalist that at times it seemed barely there. *Endless* takes Pan Sonic's aggressive blurt-and-run electronics and marries it to mid-80s industrial rhythms, giving the notoriously over-the-top Vega lots of space in which to vent. The result is rhythmic, dissonant, cranky and, in an exceptionally strange way, catchy. "Incredible Criminals" might even have ruled a dancefloor or two back at the turn of the decade, and still might in the hands of more adventurous DJs.

A safer but still unusual dancefloor darling is *Khmer* (ECM), a new record by Norwegian trumpeter Nils Petter Molv r that mixes jazz with tribal-ambient drones and trippin' beats. I've never been a big fan of jazz-funk or acid-jazz, but I find Molv r's hybridization more interesting because he treats the grooves as a new tool for creating mood, not as just a means of gettin' down. The record's overall tone is pretty introspective, more quiet than clubby, and there's more cuts without sampled beats than have them. But when the groove does kick in, it's pretty hard to resist, particularly on the remix disc included with the first pressing of the CD, which sees the Herbaliser and friends gettin' down with the record's dancefloor friendly cuts, which is just the kind of down certain puppies need to ensure that November doesn't go spawning upstream as well. ▲

Metal Up Yur Ass

wit' Dementon

Was'up metalheads? Here's the low-down on what yur local metal bands are up to these days. I'll start with Volatile, thrash metal outta' Vancouver. They jus' finished a western road trip highlighted by wild crowds in Prince George (Urban Coffee House), Edmonton (Area 51) an' Saskatoon (Wash n' Sloss). The Saskatoon show went so well that Volatile was invited back to open for Cannibal Corpse. They'll be playin' Oct. 30th at the Anza club with otha' local heavies Phrapp, Byproduct, and Sinacure.

Vancouver glam metal Bates Motel is recovering from a X-Canada tour. And I do mean recovering. At an outdoor gig in Peterborough, a whisky bottle chucked from the drunken crowd of nearly 5000 clocked the lead singer in the face, causin' the loss of three teeth. The band still finished the set! Afterward singer Master Bates was taken to hospital for emergency reconstructive dental surgery and the next night they continued their tour with a gig at Lee's Palace in TO. Fire it Up! Van's 'motormetal' Shovelhead are shooting a video for their debut CD "13."

They have finished a recent Western tour and are headed for the east coast for a series of dates. As well, Shovelhead has new releases out in Germany, Brazil and Denmark.

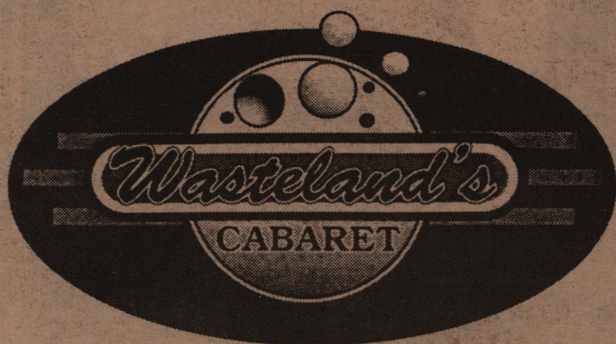
Victoria gridcore greats Meatlocker Seven are preparing to record their follow up to *Corrode*.

If yur metal band is up to somethin', or ya wanna know more about any bands I write about, get ahold o' me at dbrooth@engr.uvic.ca or through this publication. Check ya next month.▲



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HIGH ENERGY DANCE MUSIC HIGH ENERGY

Blue Rodeo's Jim Cuddy Goes Solo

by James Thornton

"John Smith loves Blue Rodeo!" one fan shouted as Jim Cuddy took to the stage (fan names have been changed to protect the inebriated).

"And that's a very nice thing for you to say, Sir" Cuddy responded, "but it don't mean fuck all here tonight, now does it?"

Blue Rodeo's Jim Cuddy has just released his first solo album, *All In Time*, and he recently made a stop at Victoria's Legends to play songs from the new CD (as well as some Blue Rodeo classics), I had a chance to speak with Jim before his sound check.

What inspired you to do a solo album? You've said that Wilco's album *Being There* was important....

Jim Cuddy: The Wilco *Being There* record was a very inspirational record. It was not a record that appealed to me right away. It just seemed too rough, and just my expectations were a much tighter record. All that studio junk, you know, bothered me. It's the same stuff that I ended up really liking.

How is it different recording and performing with The Jim Cuddy Band as opposed to recording and performing with Blue Rodeo?

Well, with Blue Rodeo, you come to the studio with a lot of expectations, and also, the part that I think we understand is good about Blue Rodeo is when there is as much expression from all the different instruments as possible. That's what we've learned how to do is play it once and still sort of make it articulated. With my record, it was going to be much more of a record that was focussed around my voice and my telling of a story. And so, the contributions of the people were going to be supportive, and they were going to be like chorus parts. They were going to be like a background choir, whereas Blue Rodeo is like a choir where occasionally there is a soloist.

How do you write, generally? Is it music first, words second? Vice Versa? Simultaneously?

I have the greatest proclivity to melody. But with these songs, I tried to write the words and melody simultaneously.

How did your song writing on *All In Time* differ from your song writing on Blue Rodeo albums?

For my own record, I realized that I had to be very clear in the telling of the story. I couldn't rely on a very distinctive background vocal from Greg, or a guitar solo. I couldn't rely on those things to create the landscape for the song. I had to finish the song myself. So, that was a good challenge for me, to be more clear.

Why did you name the album *All In Time*? Are the lyrics in the song *All In Time* representative of the overall theme of the album?

Well, the lyrics in that song are about trying to convince my wife to be my wife. And maybe one of the things that she taught me was that it doesn't really matter the time frame you put on things, and it doesn't really matter how grasping and desirous you are, because things will unfold in their own time frame anyway. Maybe the first thing I ever did was a recording on my own, and then from that point to now, it's been twenty-some years with Greg, and now all of a sudden I have a solo record. So just that it took the time it took.

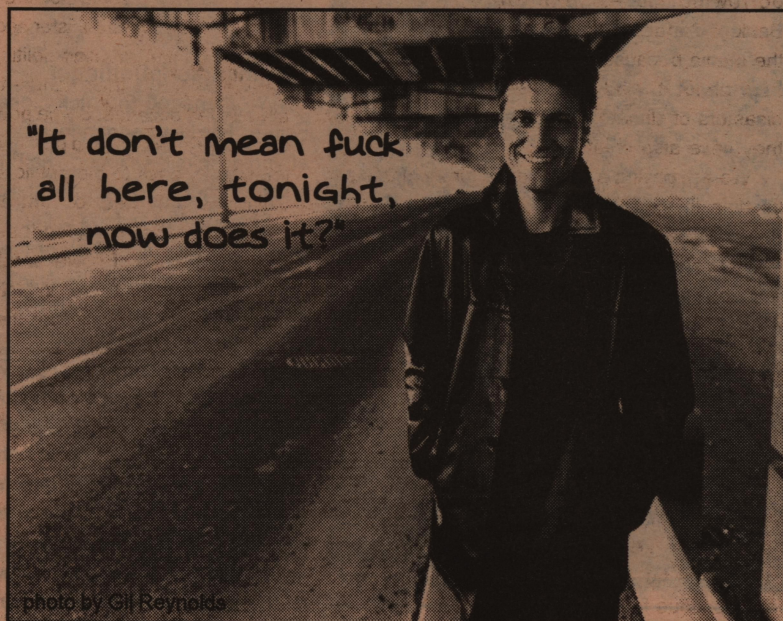


photo by Gil Reynolds

Do you have a favourite track on the new album?

Not really, you know, they come and go. I mean I had the luxury of writing and recording over the better part of a year. When I first did it, I was really, really hot on the fiddle sound on *Second Son* and *Whistler* and songs like that. Then after six months, I realized that it would be a good idea to balance those songs so that they sounded more unique, and do some other straighter pop-rock songs and some this-and-that. So I had a chance to write in a few styles that would sort of go together. And so, therefore, I like all the songs. I mean, there's only eleven of them, so it's not too much to love.

I heard one songwriter compare it to "Do you have any kids? Who's your favourite kid?"

Okay, well, you know what, it's a funny thing, 'cause there's a movie called *Straight No Chaser*, which is about Thelonious Monk, and in it, Thelonious Monk is in France and he's asked what is his

favourite song, and he says, "I love all my children." And that has become such a standard quote with musicians. It's a beautiful way to put it.

Who's your biggest influence?

I would say that The Beatles are a very big influence on everybody that plays music. Probably the most inspiring people to me right now are the songwriters that have gone through many stages in their career and have come out with a stronger commitment to song

writing and a weaker commitment to celebrity. So, Steve Earle, and Leonard Cohen, and Bob Dylan, but he's kind of a different realm.

Do you feel differently about the music industry today compared to how you felt when you first started out?

Well, I feel differently in as much as I know more about it. But I don't feel particularly jaded about it. I think that the record industry is sometimes given too much credit, you know. It is an industry, it's there to sell something. It's usually inhabited by people that have got into it because they like music, but selling something is different. Your love for something doesn't always jive with your ability to sell it. I think that the music industry in Canada since we started has changed a lot, and I think it's changed for the better. There's more opportunities. And obviously what's happened in the last fifteen years is that Canadians have really embraced their own musicians in a big huge way.

How important is it that you're a Canadian musician?

I think that because I've grown into that category, I think I'm proud that we've been a part of a little bit of a shifting of cultural history in this country. And I like the fact that I can make music that reflects my own cultural experience.

What do your children think of your music? Are they musicians themselves?

Well, they're music lovers. And because I'm their father, they're automatically interested in it. I played my daughter some demos for our new record, and she said, "I think you guys always seem to do things that are on the radio, and I think that's a good idea." And I thought, You're ten! I mean, I'm not looking to my kids for stylistic advice, but to them, songs are very personal. They're just about a single person and that's all. And that's kind of a good reminder that that's what songs are, kind of a distillation of a particular moment.▲

:flashlight.

by Shannon Elliot

They rode in from the East in a brute called the American Bear. By fate alone, they actually made it out to the West Coast. On the way they encountered many charming mechanics who were kind enough to fix all the Bear's ghastly leaks and electrical problems while giving the band the motivation to push onward into the unknown land that lay before them. On one particularly long leg of their journey through Ontario, Fil (bass) was living in some desolate hick-town in Ontario feeding fried chicken to the local folk. I could hardly imagine it. Obviously neither could he, since he now sits with me recounting his many memories of the tour so far.

Originating in Guelph, Ontario over three and a half years ago, Flashlight really only started coming together about six months ago with the release of their self-titled CD on Stomp records. Only

two of the original members, Fil and Matt (guitar), have survived since the conception of the band. Four months

ago they lost one of their beloved

guitarists who was forced to quit the band after his folk group spent too much money producing their own album. Right now he is slaving away in the steel mills of Hamilton attempting to work off the horrific debt. As Fil so wonderfully put it, "sometimes you just have to do things you don't want to do." So, Mark arrived onto the scene and quickly began to fill his shoes and add endless enthusiasm to their live gigs. And we could never forget the oddball named Tim who pounds his heart out on stage putting a smile on everyone's face. And so that is Flashlight: Fil (bass), Matt (guitar), Mark (guitar), and Tim (drums).

When asked to describe their music, they said they "aren't ska enough to be ska or punk enough to be punk so they are just a lame ska-punk band." Needless to say, they are some of the humblest boys I have ever had the pleasure of meeting. As the band prepared to start their set, I started getting really excited to see what type of show these boys would pull off.

They played an incredible set that kept the crowd dripping with sweat and wanting more. At one point I thought people were going to pass out because it was so hot in the club. When Flashlight kicked off "Blindsided," everyone took to the speedy upbeat and the crowd became one mass of gyrating, sweaty bodies. My favourite song of the evening was "Butterball"—*Can I take you to the movies? I'll buy you popcorn and candy. They will make you fat and ugly so no other boy will look your way and you'll be mine, all mine, every single day.* That song says it all. One of the things I like about the band is that they sing about the things that everyone goes through—having their dog run away or having the bike that they loved stolen. As Tim said, "A lot of the material was inspired by some

You missed out on some of the best "lame punk-ska" music this town has ever seen.

of the shitty things that have happened to members of the band over the past year. But at the same time, even though the songs might be a bit sad and serious in the middle, by the end it's funny or it has taken a lighter edge to a serious problem." These boys have realized one of the most important lessons in life: if you can't laugh at yourself, then who can you laugh at? I sincerely doubt if the band has ever had a serious conversation since they are always making jokes and laughing at each other. One thing I will say, is that it works for them.

If you didn't make it to the show that night, you missed out on some of the best "lame punk-ska" music this town has ever seen. Mark talked about liking the West so much that he was thinking of defecting out here. All I can say is that Flashlight would be a very welcome addition to this side of Canada. This was their first tour to the West Coast, and judging by the success of it, I think we can plan on seeing them back here in the near future. We'll be waiting.▲



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5:15 pm

Friday, Nov. 27
at Calgary
5:15 pm

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live updates at
8:30 and 10:30



RADIO CHONGCHING

by Geraldine Bulosan

Think of ambient music percolated through world rhythms and mulled together with unobtrusive use of samples and loops. This lush shadowy jungle is the result of Seattle-based trio Radio Chongching, an improvisational band which formed naturally out of the larger ensemble LAND.

Named for Seattle's sister city in China (and the show which was cancelled when LAND toured there in '96), Radio Chongching first formed in '97; they were invited to perform at every major music festival in the Seattle area and gave a number of on-air interviews.

Hailed as the queen of the avant-garde soul by Irving Stone, Lesli Delaba's trumpet playing is like sunlight folded into the ripples of a river created by percussionist Greg Gilmore and



George Soler on Chapman stick (an electric hybrid of bass and guitar). Electronic manipulations and additional hums and squawks spontaneously fall into the mix. Improvisation is the key in what Radio Chongching constructs.

When they perform at Open Space later this month, Delaba and Gilmore will be joined by Fred Chalenore who has worked with the likes of Hans

Reichel, John Zorn, Elliot Sharp and Wayne Horvitz among others and has been part of several bands throughout the years. His contribution will be an interesting and no doubt pleasing effect in collaboration with Delaba and Gilmore.

Radio Chongching will be performing at Open Space on Saturday, November 21. Tickets are \$8-10. ▲

Country Bitch Goddess ~ Oh Susanna



by Amanda Heffelfinger

We managed to catch Susanna Ungeleider before her last performance as a Scrappy Bitch at Vertigo in mid-October. The Bitches were doing a sound check, so we took her outside to talk.

She seemed in good spirits, though tired. This was the last performance of the tour.

When asked how she liked living in Toronto since her move sometime last year. Not much, but it was offering her more opportunities for her career as an Alternative Country Goddess.

Susanna, formerly of Vancouver, has made her name singing dark ballads about murder, drunkenness, and other elements in the dark underbelly of society. The characters in her songs are often like one of those women featured in Vancouver photographer Lincoln Clarkes photo-essays entitled "Heroines." Down and out, living on the streets or in flea-bag motels, bad men, bad teeth, worse habits. Depression indeed, but Susanna's chilling vocal style reaches deep into the souls of those who are lucky enough to have heard her.

Happily, there will be a full-length CD out in the new year. Though still a solo album like the last effort, it will be produced by Peter Moore, whose one-microphone-effort "The Trinity Sessions," became a breakthrough recording for the Cowboy Junkies. It will also include the help of Bob Eagan from Wilco, Veda Hille and stand-up bassist Basil Donovan of Blue Rodeo.

We asked her about riding on a current wave of revival country music along with Gillian Welch, Freakwater and Neko Case.

"Oh yes, it is sort of the best category for me. I opened for Gillian Welch last year, and the people who like her like what I do. But, I don't want to do the same thing she does, which is take old songs and remake them for new audiences.

Those songs are very nice but I say to myself don't do a retro thing."

We asked her about appropriating hillbilly culture for use in a more modern context in the same vein as people like Gram Parsons.

"I've been playing a lot of old Stones covers. As far as I am concerned that old stuff with Gram Parsons and Emmylou Harris taking country ballads and updating them for a 70's counter-culture audience is fine, but I prefer the Stones because they're rawer. As far as personally, my mentor right now is Fred Eaglesmith [whose brand of desperate debt-ridden country music has a healthy following in North America.] He tells me that my stuff will always have an old feel to it, he also thinks I play guitar like Keith Richards."

When we ask her about her best audiences, Susanna hints at a preference for Americans of late.

"On this last tour, I have had the best response in the States. Perhaps," she concedes. "It's due to the fact that Kinnie and Veda are not well known there either. American audiences were able to handle the diversity in our acts better."

And as the mid-October sun faded and the shadows lengthened around the back entrance of Vertigo, Oh Susanna took out her little harmonica and played us a ditty:

*Oh Susanna, don't you cry for me
For I've gone to Alabama
With my banjo on my knee*

As long as you are not thinking of emigrating.

Oh Susanna's self-titled CD is available around town or she can be e-mailed at: ohsusanna@bc.sympatico.ca ▲

a piece of Fluf

by Kevin McCauley

On October 16th at the Limit, Honest Don's recording artists Fluf, touring with one of Canada's prime new school punk bands Chixdiggit, and Victoria's very own all-lady band, The Trousers, descended upon the Limit for a night of intense rock n' roll. Hailing from San Diego, Fluf and Chixdiggit are in the middle of their all-West Coast tour; Victoria being their second Canadian date before heading to Vancouver.

*Fluf are:
O: guitars and vocals
Francis: drums
Josh: bass*

How did fluf come into being?

I used to be in a band called Olive Lawn, and I just started Fluf... while I was in Olive Lawn 'cause I wanted to sing. I was kind of a dick [about it]. Francis has been in the band for about two years now, Josh has been in the band for three and a half years or longer, and I've been in the band since '92.

How would you describe your style?

It's fuckaphonic sound, like the record says. Fucked but cool. Just rock. Indie rock. Hardcore rock.

What is your most memorable gig to date?

Probably the most memorable show was at the Middle East in Boston with Jawbreaker. Jawbreaker is one of my favorite bands.

What other bands do you listen to?

We like Dinosaur Jr., y'know, standard indie rock bands. I like Sunvolt a lot, Far is great, and the Deftones. And then all the bands on Fat (Wreck Chords); Lagwagon rules, NOFX, Pennywise.

Which label do you currently play for?

Honest Don's. It's a little sideshoot of Fat (Wreck Chords). All the bands that don't sound like NOFX are on Honest Don's. NOFX and Bad Religion I should say.

How many albums do you have out?

'Road Rage' is the fifth [and latest]. Tons of comp(ilation)s, about twenty-five 7", and five full lengths. The first (LP) is called 'Man Gravy', the second one is called 'Home Improvement', the third one's 'The Classic Years', the forth one's 'Waikiki'.

What other labels have you played under?

Actually the first three were under a Canadian label, Cargo Records, the forth one was on MCA (Music Cemetery of America).

One last thing, do you give a shit?

Yeah, cheddar cheese. All of us in the band care a lot about cheese. Josh likes fermunda, but (from under) where I won't tell ya (laughs). ▲

(searching for) women in music

by Nicole Dale

When considering women in music today, there are still many questions to be addressed. Questions such as, if 1,700 composers are teaching in colleges and universities in North America, why are only 10 per cent of them women? Why, even though there have been many women composers of outstanding talent all through history, are their works rarely performed or known?

The fact is the status of women in music has improved considerably, but as far as we've come, we may yet have just as far to go. One issue of concern is that there are definitely fewer women professors as role models for young women students. This is not to say that the male professors do not encourage or treat the female students equally, but a male dominated lectern produces a male dominated voice. This can create concern for female students as to their role as professionals in the world outside of University.

Traditions demand certain conformities. For instance, the conductor has dominated musical life for a century: all have been men. This suggests an elusive, but all pervasive omission of women from musical life. This is exemplified through the Berlin Philharmonic. Ranked as the pre-eminent orchestra in the world, it has altogether refused women performers and composers in the recent past. It is with these large representations of musical mastery that women have yet to obtain equal ground. Another issue that arises is the glaring

omission of women from musical history. The fact remains that women were composing and performing throughout the past centuries, but their accomplishments have yet to remain as permanent musical study. It is perhaps due to the fact that most women compositions belonged to the genre of chamber music or songs, rather than the large scale orchestral or operatic traditions made famous by male composers. The genre of works studied at music school reflect the male "masters" without allowing other representations of music from female composers proficient in other genres.

Women today are definitely enjoying more opportunities, but to dismiss the fact that issues still need addressing would be erroneous. To equal out the gender issue does not simply mean opening up opportunities for women to

series was organized by UVic composition doctorate student Mary Stiles. She has a wealth of experience with composition, performance and women's issues, being one of the co-founders of the Voices Among Us concert series.

The Lectures of Note series is varied to accommodate the wide range of work formulated by women in music. The purpose

of the lectures is to educate the public on the issues concerning women in music, but just as importantly, to celebrate the achievements that have been made.

There are lectures and performances by or about women working in music in BC. Talks range from the role of Wagnerian sopranos to composing with environmental sound with Hildegard Westerkamp. All lectures include live performances or recordings of the music discussed. They are aimed

not only at people with previous musical knowledge, but for anyone with an interest in the subject.

The lectures take place on Thursday nights, once a month @ 8:00 PM at the Philip T. Young Recital Hall. The lectures are free or by donation with all proceeds benefitting a women composers scholarship fund. More information about each lecture can be obtained by calling the School of Music @ 721-7902 and ask for Lectures of Note: A Series of Talks on Women in Music. ▲

women were composing & performing throughout the past centuries...

of 1,700 composers teaching in post-secondary institutions, only 10% are women

day. It also requires education and recognition of the women of the past whose musical legacy has not transpired through the centuries due to the male dominated heritage still prevailing today.

These are some of the issues to be discussed in Lectures of Note: A Series of Talks on Women in Music. The



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All I Could Do Is Cough...with Jay Ferguson of

Sloan

by David Barclay (and sometimes Duncan Gidney)

What do you think of Chrissie Hynde leaving Dave Davies of the Kinks for Jim Kerr of the Simple Minds?

She's left Jim Kerr since then...

But, what did you think of it at the time? You guys are an 80's band!

We're an 80's band are we? Why would you say that is that because 80's are coming back? So therefore that's your reference point now?

What's 80's about Sloan?

You guys like the 80's don't you?

Sure, as much as the 60's, 70's, 50's, 40's, 30's, 20's... but not the 10's.

Why?

World War I...No, that's the Teens, isn't it? Our next album is going to be called *World War II*.

Is it true that you owned Good Will stock?

No

No. Not at all?

None, I think that's a lie. Everything we have said before is probably lies.

So as Henry Rollins said, you are a liar?

Uh...yes...perhaps...We bend the truth, we are not liars.

What about Henry Rollins?

What's that supposed to mean? Are you Jay Leno? Are you going to hit me up with some viagra jokes next?

What's up with bringing people on stage to play bass?

What's up with that?

Yes.

What do you mean when you say, "What's up with that?"

Explain!!!

Okay, I would say that we do it because we just try and find some one to play bass so Chris can show off his dancing.

I heard he can break dance!

He has been known to break dance. No, actually that's not true at all. I have never seen Chris break dance.

More lies!?! He said himself that he could break dance!

Could be true then.

What did you do last summer?

I watched a movie called *I know what you did last summer*.

That is not funny at all. What did you do last summer?

Do you know who Nardwuar is? Are you trying to be Nardwuar?

Are you trying to be the Beatles?

Nope. Are you trying to be the guy from the Evaporators?

Are you trying to be Kiss?

No...Well maybe...

A band made up of four super stars?

Chris would probably...I wish we were. No, I don't know what I did last summer. What did we do? We played Edgefest.

What about folks like No Means No?

Chris is a big fan of No Means No. Are they from Victoria or Vancouver?

Vancouver.

Is that right? I didn't know that.

Who gets the most love letters?

I don't know.

The ladies like you!

That's right! We get lots of 13-year-old ladies. No, I'm just kidding.

Who would win an ugly band contest because, the ladies like you so you would know.

Helix are very ugly.

What about modern bands?

Dave Matthew's band, actually some ladies like him, don't they? Have you seen that picture of him in *Spin* magazine with his gut sort of hanging out?

Are you "the nerds"?

According to....?

According to you!

Who said that? Where did you read that?

Are you taking advantage of the Nerd rock phenomena? Or the Geek rock phenomena?

No, but I really wish we could.

What about the hair rock phenomena?

What's that? Who's that?

The Hair!!! Your hair! How many times have you been on YTV?

About 140 times.

Was one of those times for an achievement award?

I don't know, maybe...Oh Yes!!! An achievement award! I don't think I was there.

Who's your favorite band?

The Smiths, do you like Rufus Wainwright?

No, do YOU like Rufus Wainwright?

Yes I do.

Are you just saying that because you know him and he's opening for you?

I don't know him, I just met him 5 minutes ago.

You guys like Stereolab.

Yes, they're quite excellent.

You like them collectively, don't you? Was your 7" a bit Stereolab inspired?

Which one is that?

The 500 copies one.

The white one? Do you have one of those?

No, I don't own any Sloan records. I had one earlier today.

But you sold it.

I traded it for a Submission Hold record.

For who? Submission Hold?

What about your full length cartoon?

I wish we had that.

What other band did a full length cartoon?...let me think...THE BEATLES!!!



Um...That's right.

Were you in any frats?

Oh yeah, all of us were! That's how we met.

What frats were you in?

Um...I don't remember. I just remember lots of hazing rituals going on and I have obliterated it from my memory. A lot of pooing on cars and chasing people down the street with mops and duct taping them up in sleeping bags with jelly in their hair.

Have you ever seen Neil Young live?

Yes, on the Country Harvester tour 1984.

Is he better than you guys?

Yes

Not according to the people, right?

Which people?

The Canadian people!

I don't know about that.

You don't know?!? Your album was voted...best Canadian album of all time!!!

Yeah, but that wasn't the Canadian people. It was voted by a series of Japanese robots.

What about your videos? What is up with your videos? All I have heard is bad things about your videos!!!

What do you mean? Have you not seen any of them? Why are we talking about them? They are good videos.

They are really long.

That's because we are ego maniacs.

Are they stories?

No they are not very story-esque. There are a couple that are ripped off from films.

Like THE BEATLES?!?!?

Holy...How boring.

You guys get this all the time though.

Oh yeah, sure. We like the Beatles. We like their records. Do you? Or are they as good as "Submission hold?" Is "Doctor Robert" as good as "Crocodile" or

"Deadpan?"

Ask and answer two questions.

What time is it? 8.20 and Can I go yet? Yes.

Do you guys like teens?

Yes

Why aren't you playing an all ages show then?

Oh I thought we were. I'm sorry to all the readers. You wouldn't be coming anyways.

I would have gone to see Tricky Woo anyways.

Why aren't you there then? Why are you interviewing us? Okay that's my question for your magazine: Why are you interviewing us?

Well...why...Why are you letting us interview you?

I'm going to break the tape because this doesn't matter.

Break the tape?

Yes, take the tape and break it.

Why were you going to break my tape?

Because it doesn't matter...about the interview.

Why doesn't it matter about the interview?

Why do you want to interview us?

Because you are SLOAN! You are the voice of Canada!

Why are we the voice of Canada.

You were voted the best Canadian album of...

You would have gone to see Tricky Woo.

You guys have come up from the underground!!!

Are you reading a book on interviewing?[Interviewer's note: I had my handy "The Student Journalist's Guide to Interviewing" sitting beside me for quick reference.]

Yes. But, up from the underground. What is it all about?

Nothing.

What's your favorite record?

It's Submission Hold "Waiting for another monkey to throw the first brick"

Have you thrown any bricks? Have you ever protested?

No, I don't know what my favorite record would be. Maybe a Beatles record. Revolver is a good one. You don't like the Beatles though.

No, I never said I didn't like the Beatles.

Beach Boys, Marvin Gaye, Do you like Marvin Gaye?

Who doesn't like Marvin Gaye?

I don't know, maybe you freaks!

All I can do is cough...

That should be the title of this article.

That should be the title of your next album. No wait, that's *World War II*.

That's right.▲

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CFUV Playlists

October 1998

Artist Title Label

EXPERIMENTIA

Illusion of Safety	Bad Karma	Solielmoon
Tribes Of Neurot	Static Migration	Release
Skinny Puppy	Remix DysTemper	Nettwerk
Elliot Sharp	Cyberpunk & Virtual Stance	Atavistic
Eskimo	Some Prefer Cake	Vaccination
Turk Knives Pope	Performance Crippling Data	Zenflesh
Dead Voices On Air	Piss Frond	Invisible
Megaptera	The Curse of the Scarecrow	Releasel
Ryuichi Sakamoto	Love Is The Devil	Asphodel
VVV	Endless	Mute

Bent Outta Shape
Sundays 9 - 10 pm

JAZZ

Charlie Haden	Night & the City	Verve
Bill Evans	Half Moon Bay	Milestone
Andy Bey	Shades of Bey	Evidence
George Mraz	Bottom Lines	Milestone
Susannah McCorkle	Someone to Watch Over Me	Concord
Chick Corea	Origin	Stretch
Art Farmer	Silk Road	Arabesque
Bill Holman	Brilliant Corners	JVC
Geri Allen	The Gathering	Verve
Claire Martin	Make this City Ours	Linn

Straight No Chaser
Wednesdays 5pm-8pm

10 YEARS AGO

Color Me Psycho	Pretend I'm Your Father	Raging
Let's Active	Every Dog Has His Day	IRSMCA
Beatnigs	Beatnigs	Alt.Tentacles
Ladysmith Black Mambazo	Journey of Dreams	WEA
Eugene Chadborne	...Kill Eugene	Placebo
Pedal Jets	Today Today	Twilight/Fund.
Lyres	A Promise Is A Promise	Ace Of Hearts
Exploding White Mice	Brute Force and Ignorance	Greasy Pop
Scruffy The Cat	Boom Boom Boom Bingo!	WEA
Indigo Zeros	Act 1: Circle Turning ...	CFY

October 1988

ELECTRONICA

Tricky	Angels w/ Dirty Faces	Island
Fire This Time	Still Dancing on J.Wayne's...	Extreme c
DJ Spooky	Riddim Warfare	Outpost
Amon Tobin	Permutation	Ninja Tune
Beastie Boys	Hello Nasty	Capitol
Massive Attack	Mezzanine	Virgin
Boards of Canada	Music has The Right to...	Warp-Matador
VVV	Endless	Mute
Unkle	Psyence Fiction	Asphodel-A&M
Various	Re-Inventing Culture	Caipirinha

Various Programs
Gumbo, Rock/Eclectic

METAL

Cryptopsy	Whisper Supremacy	Centruy Media
Gorguts	Obscura	Slipdisc
Fear Factory	Obsolete	Roadrunner
Voivod	Kronik	Hypnotic
Crowbar	Odd Fellows Rest	Mayhem
Arch Enemy	Stigmata	Century Media
Nile	Amongst the Catacombs	Relapse
Cranium	Speed Metal Slaughter	Necropolis
Dillinger Escape Plan	Under the Running Board	Relapse
Anthrax	Vol.8 The Threat is Real	Ignition

Disciples of Dr.Demento
Sundays 3:30-4:30pm

NATIONAL TOP 20

TMLM	Artist	Title	Label
1	-	Belle & Sebastian The Boy w/ The Arab...	Matador
2	27	Blonde Redhead In An Expression Of...	Touch & Go
3	8	Elliott Smith XO	Dreamworks
4	-	Rheostatics Nightlines Sessions	Drop c
5	3	Beastie Boys Hello Nasty	Capitol/Gmd Royal
6	-	Real McKenzies Clash Of The Tartans	Suddn. Death c
7	16	The Smugglers Growing Up Smuggler	Mint
8	-	Unkle Psyence Fiction	A&M
9	-	DJ Spooky Riddim Warfare	Asphodel
10	10	Jessamine Don't Stay Too Long	Kranky
11	11	Gillian Welch Hell Among The Yearlings	Almo
12	-	Guv'ner Spectral Worship	Merge
13	-	Fantastic Plastic MachineS/T	Empr. Norton
14	-	Sunny Day Real EstateHow It Feels To Be..	Sub Pop
15	2	Squirrel Nut ZippersPerennial Favorites	Mammoth
16	-	Tom Waits Beautiful Maladies	Island
17	-	Various Pi Soundtrack	Thrive/Sire
18	9	Bis Intendo	Grand Royal
19	48	Exhaust Exhaust	Constellation c
20	19	Snowpony The Slow-Motion World...	Radioactive

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LAYOUT MUSIC

Ryuichi Sakamoto	Love is The Devil Soundtrack	Asphodel
Eidith Frost	Telescopic	Drag City
Archie Shepp	The Way Ahead	Impulse
Barbara Manning	In New Zealand	Communion
Big Brother	The Blank Years	Vlaachos c
The Roots	Do You Want More?	Geffen
Various	Cinema for the Ear	Caipirinha
Cat Power	Moon Pix	Matador
Volume All Stars	Close Encounters of...	Too Pure
Various	Zenflesh 5: Amuscaldas	Zenflesh

mind-altering sonic
drugs used by Offbeat

ROOTS

Oh Susanna	A Shot of Oh Susanna	Indie c
Barbara Manning	In New Zealand	Communion
Varttina	Vihma	Wicklow
Gillian Welch	Hell Among the Yearlings	Almo
Maryam Mursal	The Joumey	Real World
Alpha Yaya Diallo	The Message	Festival c
Caesaria Evora	Miss Perfumado	Nonesuch
Ken Hamm	Galvanized	Festival
Bad Livers	Industry & Thrift	Sugar Hill
Doc Boggs	His Folkways Years	Smithsonian

Various Folk Programs
Weekdays 8am-10am

October
1998

Compiled By: Geraldine Bulosan

The CFUV
chart

TMLM		Artist	Title	Label
1	11	Gillian Welch	Hell Among The Yearlings	Almo
2	- *	The Fire This Time	Still Dancing on John Wayne's Head	Extreme
3	- *	Piedmont Sorpid	The Sugars of The Eyes	Dainty Death
4	-	DJ Spooky	Riddim Warfare	Outpost
5	10	R.L. Burnside	Come On In	Epitaph
6	-	David S. Ware	Go See The World	Columbia
7	3	Belle & Sebastian	The Boy with The Arab Strap	Matador
8	-	PJ Harvey	Is This Desire?	Island
9	- *	Oh Susanna	A Shot of Oh Susanna	Indie
10	-	Medaeval Baebes	Salva Nos	Virgin
11	20	Lucinda Williams	Car Wheels on A Gravel Road	Mercury
12	-	Cat Power	Moon Pix	Matador
13	-	Boards of Canada	Music Has The Right to Children	Matador
14	-	Bad Livers	Industry & Thrift	Sugar Hill
15	- *	Big Brother	The Blank Years	Vlaachos
16	- *	Jim Cuddy	All In Time	Warner
17	28	VVV	Endless	Mute
18	-	Unkle	Psyence Fiction	Asphodel-A&S
19	9	Royal Trux	3-Song EP	Drag City
20	6	Jessamine	Don't Stay Too Long	Kranky
21	-	Meat Beat Manifesto	Actual Sounds & Pieces	Nothing
22	-	Various	Coffee Table Music	IronMusic
23	-	Barbara Manning	In New Zealand	Communion
24	-	Various	Pi Sountrack	Thrive
25	-	Zeena Parkins	No Way Out	Atavistic
26	8	Various	6-String Samurai	Palm
27	-	James Carter	In Carterian Fashion	Atlantic
28	-	Volume All Star	Close Encounter of The Bump & Grind	Too Pure
29	-	Tommorowland	Sequence of The Negative Space Changes	Kranky
30	- *	Individual #6079	Lacklustre	Indie

Ranking reflects airplay during October 1998

+ denotes Victoria artist * denotes Canadian RE denotes a re-entry to the chart

Chart Feature



15 this month

Big Brother
The Blank Years
Vlaachos

If you're looking for something different, something along the lines of strange pop-rock and Canadian born, look no further. Big Brother's *The Blank Years* is a collection of 100 Zappa-ish, low-fi tunes, not much longer than three minutes each, but you would never know that because the songs all seamlessly follow one after the other in a parade of weirdness. The songs shift around from being sort of funky to hip-hop to polka to smurfy disco, all the while sounding garage-y and staying poppy and fun-lovin'. The only chance you'll get for a breather is while you pop in the second CD--yes, it's a double CD. To inhance the listening fun is instructions for a drinking game in which the music is your gameboard--try it at your next little get-together. Check them out at <http://home.interlynx.net/~buis/>

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Volume Two
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Good Cop BAD Cop

a review of Print & audio Transmissions



Eliane Radigue
Trilogie de la Mort
Experimental
Intermedia



After eight years, Radigue has created a three-piece composition of meditative electronic hums. From the drone rises fragile tones that slowly develop as a separate branch and then dissipates back into the sound waves. Each piece gradually changes; they seem to form out of the air on their own as if it were improvising. It's amazing that a piece of technology used to make electronic sounds can evoke a sense of nature.

The first CD, *Kyema*, is based on the Tibetan Book of the Dead and explores the six intermediate states of life and death. Kailasha is Radigue's imagined pilgrimage to Mount Kailash and memorial to her son. Koume explores the transcendence of death; the ritual cremation of her Tibetan Buddhist master was an experience that helped to clarify this piece. All have an underlying hum that differ from each other in tone and what each piece builds upon. The only way I can explain the sounds is in this way: if the sunlight that falls through the branches of a snow covered forest could be recorded, and those heat waves transformed into sound, I like to think that *Trilogie de la Mort* would be the result.

Geraldine

John Bottomly
Raggle Taggle
True North

John Bottomly's new album, a heady mix of pop, blues, psychedelia and quite a few other things, might bring him some more of the recognition he deserves, which so far has been limited to a Juno or two a few years ago. His lyrics verge on the weird—he seems to be influenced by everyone from Bob Dylan to Led Zeppelin, and I don't think anyone else has ever mentioned the British poet Edith Sitwell in a song before—but the songs are solid and memorable. "Friendship" is a perfect pop song, the title track is a dreamy haze of feedback, and there are several heartfelt love songs. Members of Sarah McLachlan's band play backup with style. This album is more than worth a listen.

Clarissa Aykroyd

Melankolic
The House of / L'Etiquette de Massive Attack
Virgin Records

A thoughtful, pensive state of motion fused with subtle beats, trip hop, and drum 'n' bass samples from artists related to the ever popular Massive Attack; Lewis Parker, Craig Armstrong, Horace Andy, and Alpha star on this gem of a sampler. Simply imagine yourself floating over the pacific ocean with your heart's pulse in the palm of your hand

Peggy A.

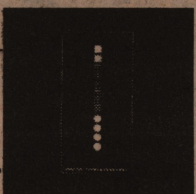
Seam
The Pace is Glacial
Touch and Go

The Pace *is* glacial when it comes to Seam releasing new material, for it's been more than three years since their last full length album. Losing the melancholy that seemed to permeate throughout their last album *Are you driving me*

crazy? this album seems to conjure memories from their 1993 release *The Problem with me*, which may stand as their best release to date. This is not to say that the latest release isn't good, on the contrary it's great. The songs are, like usual, beautifully catchy and build into a subdued frenzy that contrasts loud and soft masterfully and naturally. Like in his former band, Bitch Magnet, Sooyoung Park sings with hostility and bitterness in his classic growling whisper which is complemented by the grinding guitars and catchy hooks. I was pleased to find a new rendition of "Prizefighters" (originally found on the *Lounge Ax Compilation*) and though the original version is essentially better this song still remains one of the best Seam songs ever written. If you haven't heard this band before and you're interested in hearing something with an original sound, then I recommend picking this disc up and locking yourself in your room on a rainy day to ponder your existence.

J.E.W

Photek
Form and Function
MCA



Photek wonderkid, Rupert Parkes, pares down electronica to the essential. Precise beats keep his samples from confusing the ear, producing post-modern electronic mantras. "Form and Function" is a compilation of previously released "best known" Photek tracks, featuring various remixes by Doc Scott, Digital, J Majik, Peshay and Decoder. Each collaborating musician brings an individual style to these tracks, trying to compensate for the fact that the album is half-way to maxi-single status. Although Photek tracks are distinct in their form, each stretches beyond the average human attention span and can lead to drawn-out audio experiences.

Natasha Marsden

Alpha
Pepper
Melankolic

Corin Dingley and Andy Jenks are the glittering Bristolites behind Alpha's writing and production. *Pepper*, their second album for Massive Attack's Melankolic label, reworks the haunting blends of traditional-contemporary tracks from first release *Come From Heaven*. Alpha spirals the speed and mood of this album, starting the loop with jazzy breakbeats and winding down to sombre musical drifts. Dingley and Jenks use studio technologies to overlay ornate instrumental arrangements with bitter-sweet Portis-like vocals. The vaporous weight of Helen White's voice in "Slim" complements the slithery vocals of Martin Barnard in the following track "Firefly". *Pepper's* final track "Over" wraps up the album with an ambient carousel lullaby.

Tasha Marsden

Frank Black and the Catholics
S/T
Sonic Unyon

This album was like a migraine headache—it just kept getting worse. Essentially the new album is plagued with simplistic pop riffs that appear to be an attempt at commercial radio music, a bad attempt to say the least. The opening track starts the CD off on a positive note, incorporating the upbeat Frank Black with his trademark, incoherent

lyrics and catchy guitar hooks. Unfortunately, the album doesn't continue on this good trend. The other song worthy of note is "Dog Gone," not only because it's the best song on the album, but also because it starts off identically to "Los Angeles," the opening cut on his 93' self-titled, solo debut. I guess it's too late to tell Frank Black to quit while he's ahead.

J.E.W

Meat Beat Manifesto
Actual Sounds & Voices
Nothing

Layered, is the key word to describe the most recent micro-evolutionary release from MBM. The watery, shuffling drums, energetic vocals and amusing spoken-word samples are but a few of the featured *Actual Sounds & Voices* that we have come to expect from MBM's writer, producer and engineer, Jack Dangers. I recommend an enormous set of earphones to maximize appreciation of the complex strata of drums, bass, pops, blips, buzzes and squeaks.

Louise Bradbury

Built to Spill and Modest Mouse
September 25th
The Rage

At first I was glad to hear that this show was moved from the Starfish Room to the Palladium and finally to the Rage because it enabled me to get tickets...this feeling quickly diminished though when I arrived at the Rage. This chopped up techno-bar was perhaps the most unfortunate venue to see these two bands. Modest Mouse whom I've been meaning to see for over a year now, played an all-too short set plagued with an obvious lack of energy. The set, which lasted a whopping 30 minutes, consisted mainly of songs off the bands latest release *Lonesome Crowded West*. After about a half-hour the band finally got fed up with the place and split without even wetting the tongues of their fans that dished out 15 bucks to see them.

It took barely five minutes for Built to Spill to take the stage which was an obvious indication that the beef-heads that owned this bar wanted this freak-show over with as soon as possible. I wasn't particularly partial to the band before the show but I must confess I was taken aback by their set. Tremendous energy, amazing guitar work and extremely tight playing, I guess that's what years of practice will get you. It took some prodding but after a few songs it seemed only natural to tap my toes and sway my head as though I was one of their most avid fans. It was nice to see a band giving it their all despite the unfortunate surroundings they were bestowed. Something which can't be said for Modest Mouse, who should take some lessons in showmanship from these aging rockers.

J.E.W

Scrappy Bitch Show: Veda Hille, Kinnie Starr, Oh Susanna
Vertigo
October 9, 1998

This was the last show on their tour, but the Bitches didn't show any signs of weariness. They performed well for a huge receptive audience, joining in on some of each others' songs but mostly performed solo for about an hour-long set each.

Veda Hille performed a mix of familiar and new tunes in the avant-pop style that is reminiscent of John Cale, but is very much her own: her singing is smooth and rich without being overdone and complements her alternately melodic and dissonant piano playing. Kinnie Starr, who I've seen twice before at other events earlier this year, proved herself once again as a high-energy Bitch as she spread her enthusiasm among the crowd. With a husky, polished voice Kinnie Starr belted out upbeat songs; one hip-hop influenced tune was a major crowd-pleaser among her set.

I had not seen Oh Susanna before and was extremely pleased with her performance. She has a strong voice that packs emotion like a gun and pierces you with well-written lyrics on a bed of cutting guitar chords.

To end the show the Bitches reunited and performed a few last songs together. They were goofy and deliriously happy (perhaps from the realization of

the end of the tour), a mood which permeated into the audience and left all satisfied with the evening.

Geraldine

Perfume Tree
Limit
Oct. 10

This is my first Perfume Tree show...I am amazed. The trancey vocals of Jane Tilley, which is flawlessly juxtaposed with the heavy, sexy beats mixed in by band members Bruce and Pete, added to the haunting atmosphere that seemed to filter into everyone's perpetually moving body. The music moved from seductive trip-pop trance to angelic acid jazz to hard rhythmic beats: enticing sounds that could embrace and imprison the most ambivalent listener. Although their usual visual light show was toned down, four television sets arranged in a row behind the band displayed



played liquidy chemical-inspired programs that provided a pleasingly subtle glow of electronic light and miscellaneous images to accent the mood of both the room and the music. By the time

they had finished, I decided that I was a fervent disciple of Perfume Tree. Any music that can awaken the mysteriously hidden sensations within my body and lure them out to dance amongst Dali's creatures is, in my view, absolutely exquisite. I close my eyes and remember stepping out of my own kaleidoscopic painting.

Julie Anderson▲

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As media moguls everywhere race to the bottomless pit of banality and then clamour to produce the least thought provoking sitcom with the most perfect blondes per minute, their underlings hand out press releases and "Fact Sheets" for the reporters. Often times the journalists confuse their goals with the networks and many media outlets turn into mouth pieces for big business. News Reports give way to Entertainment Reports.

involved in progressive communications best utilize each other to play an active role in educating and inspiring the public (and themselves) for change?

Perhaps not the answer to that question but a step in the right direction came from the recently founded Pacific Centre for Alternative Journalists (a brainchild sprung from our friends at Coop Radio in Vancouver), in the form of the first West Coast Alternative Media Conference. Just

The Bicycle People, Working TV, VCN (Freenet), CBC, CiTR, CFUV, and Coop Radio were there as just a sample of people in attendance. During the next two days, workshops and participant generated discussion ran the gamut from global economics and media ownership, to culture jamming with the staff from Adbusters. Overall the conference was well organized, and although it suffered slightly from lacking advanced training and analysis (such as ses-

dedication from these collectives of independent thinking media, journalists, freelancers, and citizens, they just might spark tactics to end corporate imperialism and its continued damage upon our mental and physical environment.

Some resources and conference participants:

Adbusters HQ
<http://www.adbusters.org/>

BC Free Press
<http://bcfreepress.bc.ca>

Pacific Centre for Alternative Journalists
<http://www.intouch.bc.ca/pub/steve/>

SchNEWS
<http://www.cbuzz.co.uk/SchNEWS/>

Seattle Independent Media Coalition
<http://www.speakeasy.org/citizen>

Working TV
<http://www.workingtv.com/real/videoonline.html>

Media on Media

by Kevin Kamikara

The media that still have some integrity and present an alternative viewpoint to the mainstream often find it a massive struggle to provide quality critical analysis day after day with the often limited resources available outside of the major network and media groups. Combine that with the fact that many activists, freelancers, and community groups work in isolation from one another it can make it difficult to develop skills and reach broader audiences. So how can those

over seventy people were in attendance at Langara College that weekend of October 3 & 4 and they came from a wide variety of experience and perspectives. A school teacher from the US researching for a media literacy course takes notes during a radio documentary tech session, while the Earth First! anarchist from England debates the use of a weekly newsletter for direct action to a group discussing how to start a newspaper. As well the expected locals from Latin American Connexions,

sions dealing with TV and video), it was a good start and many seemed to leave with a new understanding or were excited to put an idea into action.

Such a conference was long over due for this region as many cities such as New York, Toronto, and Seattle have organized media alliances that have benefited from shared resources and increased visibility when co-operating with a combined media strategy. With

I have been neglecting my "spreading the word about the things that suck and how technology is the answer" duty as of late and I feel guilty as all get out about it. To make it up to everyone involved, I am going to dedicate the next few columns to one major slogan: HUMANS OUT OF MUSIC! Regardless what type of music you play, bands members are generally an unreliable and sordid bunch. They never show up on time, no one wants to pay off Ray the Butcher at Long and McQuade and when you do get everyone together inevitably most of them are far too drunk to even prod their goatees and dreads, let alone their instruments of choice. The only solution for it is "technology in, humans out!"

Of all the obnoxious, hair flinging, prima-donna detritus taking up space in bands these days, the one most urgently needing re-engineering is the guitarist. The local landfill should set aside a special spot for all the accursed Marshalls and Hi-Watts that have visited generic mediocrity upon us for the last 30 years. Just chant "better dead than use a head" 10 gazillion times until you get the idea. After you have finished putting the business end of your favourite garden implement through the grill of your amp and cabinet, we can get on with business.

techlust: Humans Out Of Music

moron@deterrent.bc.ca

<http://deterrent.bc.ca>

Amps suck (as do most things really) and have little point when much more exciting options are ready to kick you in the pants.

"Virtual modelling" is one industry buzzword used to describe the new breed of amp simulators. These units use raw DSP (Digital Signal Processing) power to emulate "classic" amps like aforementioned (blech) Marshalls, Fenders, Mesa-Boogies. etc. On top of that they simulate various miking positions, room acoustics, what have you, and both get rid of the archaic tube laden

behemoths while giving you a pristine "line out" to plug directly into your mixing board, 8-track or PA system. On the cheap end you can get the Zoom 503 "Amp Simulator" for around \$150 which will give you a decent variety of sounds that are somewhat customizable. At the high end are units like the Roland VG-8 which will set you back over a grand but have a proportionately deeper feature set. Losing the amp is just the first step to forgiveness but it is a major one that you should do your best to encourage.

Round two in this elimination match is to get rid of the standard guitar sound altogether and switch to a MIDI based setup. These days you can get a guitar to MIDI converter (they basically convert the frequency of the notes you hit to MIDI note on/off information) for anywhere from \$500 to \$1500 depending on whether it is new and which model.

These gifts from Valhalla let you play any MIDI capable synthesizer or sampler using your "tired" and true axe, freeing you from the chugga chugga chain gang and opening up new sonic vistas (did I really just say vistas?). Instantly that cliched metal riff can be turned into hardcore industrial clanging or beeee-yewtiful piano concertos by switching a patch on a synthesizer. No-

tables here include the Yamaha G50 (using ultra-fast DSP algorithms from Blue Chip Technologies that can discern the pitch of notes in less than 10ms) and the Roland GR-30. Some of these units (such as the GR-30) include built in synth engines so all you need to do is plug in and you are set to drown out the rave next door with your filter sweeps and arpeggios. The tracking on some of the new units is said to be amazing so if you have already come this far, why not pawn off that 5150 off on some other sucker and get with the bloody program already.

If you are a guitarist stop reading here. I said, stop reading here dammit! Oh well, can't say I did not warn you. The best of all solutions is to lose the technology challenged string pluckers altogether and get yourself some decent electronics. Two avenues are open to you, emulation and the preferred path, exploration.

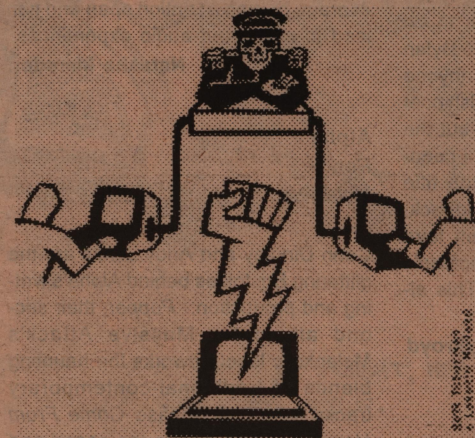
If you just can't ditch the metal wound sound of vibrating strings, sample 'em. You can do this yourself using any common sampler and even old ones will do since the average guitar sound is limited in frequency response anyways. Sampled guitars sound great and don't have a tendency to suddenly start spewing out endless Van Halen wanking when you least expect it.

If that is actually your goal, invite an unsuspecting guitar loser over and as soon

as their ego gets the better of them you'll have an instant source of raw material to tweak to death in your sampler. If you don't want to let a guitarist in your house (understandable) you can purchase guitar sample CD-ROMs or CDs from all major vendors like <http://www.timeandspace.com> or <http://www.eastwest.com>. These discs will fill your sampler full of twang and twaddle to fill in those blanks where the extra hair used to be. And they don't steal your beer either. As always, if you can't beat them, sample them.

If emulation ain't your bag (and if so I applaud you), you have finally joined the ranks of the technologically pure! Synthesizers and samplers are the future and the future is here baby! A quick trip into the long lost "keyboard" room at any music hovel will quickly get your head screwed on as to the sheer variety of clangerous and dirty noise you can generate using the cheap tools available. Nothing frees up a mix like stripping out the overbearing guitars - suddenly all the important rhythmic and tonal qualities can again be heard and remember, distortion can be added to ANYTHING.

For heavier acts, keyboards will always win out over guitars for sheer destructive power. Oscillators and LFO's stomp all over Stratocasters and SG's any day (one word - Merzbow). For those into the lighter accessible side it should be very apparent that synths have that area covered too. Face it guitarists. . .your days are numbered. ▲



Stark: Technology
© Lohmeyer: Amps

Louh Profile

Pointing the spotlight on the people who host some of the many different programs that air on CFUV.

The Greek Hour

When: Saturday
1:00 - 2:00 pm.

Wp: Jenny Rounis, Eleni Kefalas & Pano Skrivanos

The Show: A recent addition to the schedule, The Greek Hour has been on the air since April. Originally found on Thursday Afternoons, it has aired on Saturdays since August, and plays a variety of Hellenic music, both traditional and modern, as well as featuring recipes, news and community events.

Off The Mic: All three hosts are students at Uvic. Jenny is in her third year of Business, while Eleni & Pano are both fourth year geography students. All are actively involved with the Uvic Hellenic Students Association.

Favorite Thing About CFUV: The feel of doing live radio and announcing events for their community.

CFUV FM 102



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Anthony's Guitars - 103 Fan Tan Alley; Boomtown Import Records & CDs - 561 Johnson; Cyberstation - 1113 Blanshard; The Complex - 639 Johnson; Ditch Records - 635 Johnson; EndangeredSpecies Music - 1315 Douglas; John's Military Surplus - 704 View; Sacred Herb - 561 Johnson; HTO Sun Surf & Swimwear - 1314 Broad; Java Coffeehouse - 537 Johnson; Jeune Bros Outdoor Store - 570 Johnson; John's Military Surplus - 704 View; La Papa Hot Potato - 753 Yates; Roberta's Hats - 1318 Johnson; Rubber Rainbow - Market Square; Second Hand Rose - 561 Johnson; Seed of Life Natural Foods - 1361 Government; Sideshow - 1118 Blanshard; Still Life - 551 Johnson; Vortex Records - 1118 Blanshard St.

Some restrictions may apply-check details in store

DIAL TALES

721-8700
requests

Monday

6 am **ROCK**: *Sticky Mess*. With Cindy & Andrea

8 am **FOLK**: *Universal Donor* with Amanda Heffelfinger & John Cohoon. Tune in for the newest folk, roots and world releases. Music to start your week by.

10 am **CLASSICAL**: *Music on Monday*. Alternating hosts George Heffelfinger, Larry Ryan & John Sterk play an eclectic mixture of early, classical and contemporary music and preview the local music scene.

12:00 pm **PUBLIC AFFAIRS**: *Profit? NOT!* with Ted. A weekly profile of the non-profit organizations and the people who work for them.

12:30 pm **PUBLIC AFFAIRS**: *Active Airwaves*. With Anne Wilson.

1 pm **GAY/LESBIAN**: *This Way Out* (Syndicated). The international gay and lesbian radio magazine covers gay/lesbian issues from around North America and the world. News, interviews and features.

1:30 pm **PUBLIC AFFAIRS**: *Making Contact* (syndicated). Interviews and speeches by activists on issues from Native rights to international affairs to the rise of the right.

2 pm **NEW RELEASES/ECLECTIC**: *The Crazy Chow Mein Show* with Geraldine Bulosan. All new music from hip-hop to rock; classical to country; jazz to techno.

3 pm **ROCK**: *I'm Spartacus!*. Join the revolutionary and spiritually aware sounds. Brought to you by Ian "Digs a Ditch" Henderson.

4 pm **ROCK**: *Planet Ape*. With Sean and Kevin.

5 pm **JAZZ**: *Milestones* hosted by Terry Finch. Features musicians who have made their mark on the landscape of Jazz. *Five Spot* can be heard on alternating Mondays at this time. Listen.

8 pm **QUEER**: *Girls Night In*. Alternating hosts bring you up to date on upcoming events and issues of interest to Queer women.

9 pm **WOMEN IN MUSIC**: *Beating Time*. Victoria's only show on women and their music. We promise the unusual, incurrent, political sweet and sour.

11 pm **ROCK**: *Marginally Effective* with Magnus, Matt & Nevin. Alternates with *Bubblegum Crisis*. Pop that will fizzle up your nose.

1 am **HIP-HOP**: *Space*. With Eli Hason

3 am **GUMBO**: *Yo Brigade*. With Jamie Hooper.

Tuesday

6 am **ROCK**: *Foundations of Funk*. With Hilton Ward.

8 am **FOLK**: *Ode to Ani* with Jo Vipond. We remember folk's political roots and the foot-stompin' drive. The revolution is just a folk show away!

10 am **CLASSICAL**: *Just Say Nono*. Host Brian Woolcock features 20th century music with emphasis on composers of the last 30 years.

12:00 pm **PUBLIC AFFAIRS**: *TAP-in (Together Against Poverty)*. Every second Tuesday at 12:30 pm is *Into the Streets*, providing commentary & critical analysis on global liberation movements, unearthing marginalized histories and putting this into context with today's ever-changing reality of exploitation & resistance.

1 pm **WOMEN**: *The Token Zone*. Weird women of color bringing you the sounds of diversity: noise, techno, trip hop, punak and all that's in between. Music by your favorite artists of color and views from a progressive and positive perspective...

2 pm **FOLK**: *Mediterranean Music*. Presenting music from most Mediterranean countries: Arabic, Flamenco, Greek, Corsican and more. Tune in to the music of passion! Spoken in French.

3 pm **ROCK**: *Parading Without A Permit*. With Kerry Morrow. An hour of enchanted debris.

4 pm **ROCK**: *Brand New Stereo*. A show that celebrates the guitar's refusal to die. Indie, Garage, Post, Apartment, College, and whatever other names they've thought of. Sloan, The Apples, Pristeens, Versus, NMH, etc.

5 pm **JAZZ**: *Caravan* with Ron Rounds. Featuring free jazz, improvisation and the experimentalist in modern jazz. Host: Ron Rounds.

6:30 pm **JAZZ**: *Jumpin' in Jazz* with host Noel Greenwood presenting a survey of the early era of Jazz.

8 pm **PUBLIC AFFAIRS**: *Solutions*. Public Affairs Magazine with Rick Habgood and Jack Etkin.

8:30 pm **GAY/LESBIAN**: *Queerly Canadian*. A queer news, music, political discussion and information show for the UVic and Victoria Queer communities.

9 pm **SOUNDTRACKS**: *Movietrax*. Different hosts bring you everything else you could want from the movies--soundtracks, history, trivia, reviews, give-aways and more.

10:30 pm **ROCK**: *Punk and a Healthy Mind*. Join Polevaulter and Ohmu online! www.geocities.com/CollegePark/Union/1043. Alternates with *Songs For the Misunderstood* with Steve & Gio.

12:30 am **CHINESE**: *Hot Pop Magazine*.

3 am **GUMBO**: With Hamish McArthur.

Wednesday

6 am **ROCK**: *The Résistors In Parallel*. The high wire radio act broadcasting without a net. Do it.

8 am **FOLK**: *Rootopia* a.k.a. *WWF (Wendy's World of Folk)*. Roots, Blues, Celtic and more. Alternates with *Sharon's Sunshine Breakfast*. Tune in to hear songs ranging from political to heartfelt ballads, and even a few silly ones.

10 am **CLASSICAL**:

12:00 **PUBLIC AFFAIRS**: *A Show of Solidarity* with Jana G covers alternative views and news both locally and internationally--from the southern lands with the 'Food Not Bombs Radio Network'! Alternates with *Stir Fry*, brought to you by VIPIRG's radio collective.

1 pm **DISCUSSION**: *Alternate Radio* (syndicated). Host David Barsamian uses his widely respected interview and research skills to bring you guests and topics the mainstream media doesn't want to touch.

2 pm **FRENCH**: *Chant'elles*. With Chantal Lebre. French Women's Music and Interviews

3:00 pm **ROCK**: *Daddy's Little Angel*. With Jen.

PROGRAMMING MONDAY TO SUNDAY

Mon										Tue										Wed										Thr										Fri										Sat										Sun									
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1		GAY & LESBIAN DISCUSSION		MAGAZINE										DISCUSSION										PUBLIC AFFAIRS										ARTS MAGAZINE AFRICAN										GREEK				LATIN AMERICAN				1																	
2		NEW ALBUM REVIEW		MEDITERRANEAN										FRENCH										NEW										PUBLIC AFFAIRS										SCOTTISH				JAZZ				2																	
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8		QUEER WOMEN		PUBLIC AFFAIRS GAY & LESBIAN										RHYTHM & BLUES										ELECTRONIC & EXPERIMENTAL										LITERARY										HIP HOP				DANCE				OPEN				8													
9		WOMEN IN MUSIC		SOUNDTRACKS																																								DANCE												9													
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4 pm **ROCK**: *Thirty Seconds Over Tokyo*. Weird rock, underground hip-hop, anti-rave techno and other kinds of noise for the nihilist in everyone.

5 pm **JAZZ**: *Straight No Chaser*. Alternating hosts Demetrious Tsimon and Shaukat Husain bring you the best in modern jazz.

8 pm **RHYTHM & BLUES**: *Let the Good Times Roll* with Eric LeBlanc.

10:30 pm **ROCK**: *equity-eclectika...* much more than 51% varied female content. Alternates with *Monster Truck*. Barry White, Johnny Cash, and 40 tons of mud. We will rock you.

12 am **AUDIO MEME**: *Tomorrow? Today!*. Kevin Kamakazi broadcasts strange sounds with words to make you think and question the guise of democracy. Don't hesitate, take action now!

1 am **LATE NIGHT**: *Discordian Broadcasting Hour*. With Muskiw McKay. The ever-changing, post wing-night show for the lonely and slightly weird.

3 am **GUMBO**. *Three Rings of Fun*. With Ted Hawyrluk. Something different every hour. Comedy, old vinyl and a Public Affairs Preview every morning at 5:30 am.

Thursday

6 am **ROCK**: *Uncle Bri's Early Morning Funhouse*. Two hours of weird, wonderful, and totally wacked out music from the '50's and '60's.

8 am **FOLK**: *Folking Around* with Keith Malcolm. Folk and Celtic, with emphasis on fiddle music. *Malcolm to my Neighbourhood* at 9:00 am, a special children's segment.

10 am **CLASSICAL**: *Music Through the Centuries*. Join your hosts David Winn and Austin Scott, alternating with George Baker, on a voyage of discovery.

12:00 pm **PUBLIC AFFAIRS**: *Ki Issues*. Interviews, News & Discussion about the martial arts.

12:30 pm **PUBLIC AFFAIRS**: *Booklit* with Jacquie Hunt. Literary Interviews, Reviews & Discussions.

1:00 pm **PUBLIC AFFAIRS**: John Shafer calls this show *Bad News*. Tune in and find out why.

2 pm **OPEN**: *Fresh Air*. New Hosts try out their programming ideas for the first time.

3 pm **ROCK**: *The Mary Vallis Show*. With Mary Vallis. Duh!

4:30 pm **ROCK**: *Surfin' Hi-Fi*. 29 minutes and 60 seconds of way out, hang-ten instrumental grooves.

5 pm **JAZZ**: *One Up, One Down*. Good jazz with Arnold VanKlaveren and Art Simpson.

7 PM **JAZZ**: *Stompology* with Greg Mittag. Listen for the complete spectrum of jazz (except avant garde). Classic performances and new releases.

8 pm **ELECTRONIC**: *Earmeals*. Experimental, electronic, exotic, unusual and unclassifiable music and sounds with Agustin Luviano-Cordero.

10:30 pm **ROCK/ECLECTIC**: *Superfluid*. With Aaron Ellis. Alternates with *Area of Refuge*. Going two years strong. Tyler & Elise serve up all the best in punk rock. It'll harden your arteries quicker than a GTX burger.

3 pm **ROCK**: *The Mansion*. Don't be too scared--Chinaski summons all freaks of human descent, or what have you, every 2nd Friday, to the deepest, darkest pits of hell -- horns provided. Alternates with *PMS Show*. Not once a month, but twice. So deal with it.

5 pm **JAZZ**: *Searchin'*. Join Host Ian Cochrane for sounds within and without the jazz spectrum. Alternates with *Eclectic Jazz Show*. From acoustic solos to electric pianos, host Rod McCrimmon brings you three hours of accessible jazz.

8 pm **SPOKEN WORD, POETRY & PERFORMANCE**: *Sad and Beautiful World*. Where poetry is not a luxury. With hosts Max Sloan and Inch Conneticut.

9 pm **HIP HOP**: *In the Shadows*.

10 pm **DANCE**: *Bass Culture*.

11:00 pm **TECHNO**: *Escape Velocity*. Intelligent technological music.

1:00 am **LATE NIGHT**: *Project: Funk The World*. Plush-T-Lux & Super Shaft heavy weight funksters delivering funky blows. Don't try to get up, because we won't quit until you get down.

3 am **GUMBO**: *Who's The Boss*. With Jason LeSage.

Saturday

6 am **ROCK**: *Fast Times At Lunsdowne High*. With Michael Croy and Duncan Gidney.

8 am **FOLK/ROCK**: *Radio Arcadia*. Graze the eclectic folk range with friendly rotating hosts. Start your Saturdays with the folks!

10 am **FINNISH**: Pirkko Kiansten hosts *Soitellaan*, a Finnish program with Finnish music of all kinds. Finnish news, interviews and poems.

11 am **EAST INDIAN**: *Rhythms of India* with Jan Dhaliwal.

Noon **IRISH**: *Celtic Experience*. Host Desmond Lynch puts focus on traditional Irish folk music from Ireland and elsewhere.

1 pm **GREEK**: *The Greek Hour*. Hosted by the UVic Hellenic Students Association.

2 pm **SCOTTISH**: *Sounds of Scotland*. From the traditional to the contemporary, join Wallace Cunningham for a wee taste of pipes and drums, country dance and fiddle music, folk, comedy and celtic songs.

3 pm **SKA**: *Skankster's Paradise*. Acoustical healing, battles with cheese, home grown nutmeg trips, and good old Jamaican Ska.

4 pm **COUNTRY**: *Hillbilly Heaven Redemption Hour*. Cowboy ballads, old time, new time, honky tonk, western swing and country classics: music for wretched souls, battered hearts and dirty windows.

5 pm **FRENCH**: Rotating hosts bring you French music and news.

6 pm **REGGAE**: *Alive and Dread*. Roots rocking sounds of Reggae and African music. With hosts Michael, Mighty Cloud of Joy, Ital Stew & Jahnathon.

9 pm **DANCE**: *Perpetual Motion*. Before the party starts, dial into the electronic dance grab bag and download musical treats.

10:30 pm **HIP-HOP**: *SubZero*.

12 am **GARAGE**: *Garage Grooves*. Attention Sophisticats and Sosphitkittens. One entire hour of swingin' way out, real-gone, outta sight, Farfisa-drenched, Vox-powered, Boss garage 60's punk! Come and worship in the church of FUZZ!

1 am **LATE NIGHT**: *Longhair's Jukebox*. Curl up next to your radio for a dose of stereophonic sounds and some psychedelic radio.

3 am **GUMBO**: *Pressure Drop*. With Nic Blumberg.

Sunday

6 am **ECLECTIC**: *What's Left of What's Real?* A musical metaphor for a dying planet, an intellectual approach, spontaneous format, explosivEdge, an all-too-brief excursive Experiment in the kWALLity of sound and the sound of quality.

9 am **YUGOSLAVIAN**: For all Yugoslavian people of our community, or anyone who likes the great, colourful music and folklore from Yugoslavia. Hosted by Ruzica (Rose) Zivkovic.

10 am **POLISH**: Grazyna Sommerfeld presents an hour of news and music from Poland, as well as interviews and news from the Polish community.

11 am **ITALIAN**: *Italian Broadcasting System*. Music and news with Giovanna Greco & Lorenzo Sforza.

12:30 pm **LATIN AMERICAN**: *Postales Musicales de Latino-America*. Miguel Alverenga & Estevan Baileys present a bilingual program of music, cultural news and interviews from the local and larger Latin American communities.

2 pm **JAZZ**: *Guitar Jazz*. Host Joe Scafone looks at the world of jazz guitar. Also, catch Joe's *Garage* featuring local players.

3:30 pm **METAL**: *Disciples of Dr. Demento*. Alright metalheads, your weekly dosage of spikes, leather, denim, Nikes, and tight jeans is now 30 minutes longer. Hail and Kill!

5:00 pm **JEWISH MUSIC**: *Mah Hadash!* The musical sounds of the Jewish people from around the world.

6 pm **WOMEN'S ISSUES**: *Women On Air*. Unsilencing the silences. Music, news and interviews on diverse women's voices.

7 pm **JAZZ**: *In the Mood* with your host B.J. A program of Jazz in the broadest sense of the word.

9 pm **OPEN**: *Bent Outta Shape* with Steve MacIsaac. Weird Rock, dark ambient, noise collage and other music that will make your radio scream, sputter and moan.

10 pm **ECLECTIC**: *Fish Show*. Don't believe the (black) press. Realize your own potential for revolutionary thought or at least sit down & drum. fishshow@yahoo.com

1 am **LATE NIGHT**: *Pillow Talk*. With Aaron Dugas. Downtempo, House, anything with a resemblance of a beat.

3 am **GUMBO**: *Pith & Vinegar*. With Chris Oliver.

Every Monday

Retro Night Limit
Disco Night House of Blues
Stage Fright (Open Stage)
Steamers

Every Tuesday

Hot Potatoes La Papa Hot
Potato (no cover)
Connection-Hip-Hop Limit
Funk Night House of Blues
Live Jazz Steamers

Every Wednesday

Top 40, House & Retro Planet
Lindy Hop & Swing Jet Lounge
(formerly Drawing Room)
80s Retro House of Blues

Every Thursday

Retro 80s Planet
80s Night Vertigo
Blues Jam w/ the Bones Hog
in the Pound
Retro House of Blues
Lift Steamers
Smokin' Jackets (Swing &
Lounge Millenium

Every Friday

Open Jam La Papa Hot Potato
(host/musician wanted, call
Martin 383-SPUD)
Spilt Milk Comedy (midnight)
Java
The Bones Hog in the Pound
Friday Music: 20th Century &
Classical (12:30pm) Philip T.
Young Recital Hall admission
by donation
Sheila Ryan & Friends
Blethering Place Tea Room

Every Saturday

Blues Jam (2pm) James Bay
Inn
The Bones Hog in the Pound

Every Sunday

Velvet Steamers
Blue Bills Hootenany (Open
Stage) Old Bailey
Folk Society (Open Stage)
Norway House
Big Band Trio House of Blues

Sunday 1st

Tipplin' Rogues Pagliacci's
Victoria Symphony -
Enchanted by Masters: Haydn,
Brahms (2:30pm) Royal
Theatre
Cleo Laine McPherson Theatre
Donor's Concert: award

The Gig Guide

what's up this month...

winning student performers of
'97-'98 academic year. Philip
T. Young Recital Hall free
admission

Monday 2nd

John Gogo Pagliacci's
Victoria Symphony - Masters
(8pm) Royal Theatre
BC Regional DJ
Championships Uforia

Tuesday 3rd

Big Band Trio Pagliacci's
Fred Ketchen (7pm)
McPherson Theatre
Larry Miller Trio Steamers

Wednesday 4th

Willie P. Bennett Java
Dumka Pagliacci's
Bandarama (7:30pm)
McPherson Theatre
Guest Recital (8pm) featuring
music, dance & food from
Denmark, Canada & the
States; also pieces based on
the Beatles' *Blackbird*. Philip
T. Young Recital Hall
admission by donation

Thursday 5th

Lectures of Note-A Series of
Talks on Women in Music:
The Songs of Poldowski (19th
Century Composer)-Images in
Sound. (8pm) Philip T. Young
Recital Hall admission by
donation

Friday 6th

Punish, Gorilla Monsoon
Vertigo
Ellen McIlwaine Band House
of Blues
Bruce Rathie Starbucks on
Cook
Dave Harris James Bay Inn
Victoria Chamber Orchestra
UVic Centre
Whip Steamers
Gone Clear Millenium

Saturday 7th

She Stole My Beer, Lift Vertigo
Ellen McIlwaine Band House

of Blues

Bucca Kings (2pm) James Bay
Inn
Dave Harris James Bay Inn
Palm Court Orchestra:
Broadway Melodies UVic
Centre
UVic Sonic Lab featuring
graduating composers (8pm)
Philip T. Young Recital Hall
admission by donation
Art Bergman Steamers
Tango Sin Nombre Millenium

Sunday 8th

Kevin Woodward VFMS
feature Norway House
Joose Pagliacci's
Kinsmen Variety Show
McPherson Theatre
Victoria Symphony
(2:30pm) University Centre
A Sunday Music Matinee:
music inspired by
Shakespeare (2 pm) Phoenix
Theatre

Monday 9th

Finest Kind Java
Cherish the Ladies
Metropolitan Concert Hall
Carolyn Neapole Pagliacci's
Victoria Symphony (8pm) UVic
Centre

Tuesday 10th

Bill Hilly Band Pagliacci's
UVic Big Band (8pm) UVic
Centre
Kevin Leitch Steamers

Wednesday 11th

Finest Kind Shady Grove
Duncan
Caravan Pagliacci's
Stir Fry w/ Djs Wood &
Salamander Steamers

Thursday 12th

Victoria Symphony - Seagram
Pops: Fantasia (2pm) Royal
Theatre
Legends - Best of Broadway
(2pm & 8pm, until Nov 22)
McPherson Theatre

Friday 13th

Virgo Rising Deep Cove Folk
Lester Quitzau & Dave Harris
Java
Monte Nordstrom James Bay
Inn
Victoria Symphony - Pops
(8pm) Royal Theatre
Village Squires (7:30pm) UVic
Centre
Rita Chiarelli House of Blues
Carolyn Neapole Steamers
Joe Blues Chigago Jump
Millenium
Shite Nite 3 (6pm) The Gallery
(10 W.Hastings Vancouver)

Saturday 14th

Run Chico Run (CD Release
Party) Limit
Los Payasis Mendigos (2pm &
4pm)
Monte Nordstrom James Bay
Inn
Out of the Blue (2pm) James
Bay Inn
Out of the Blue (CD Release
Party) House of Blues
Victoria Symphony - Pops
(8pm) Royal Theatre
Greater Victoria Youth
Orchestra UVic Centre
Cozy Bones Steamers
Kumbia White Eagle Hall
Smokin' Jackets Millenium

Sunday 15th

Tipplin' Rogues Pagliacci's
Victoria Symphony - Concerts
for Kids: Fantasia (2pm &
3:30pm) Royal Theatre
Linden Singers (United Way
benefit) UVic Centre

Monday 16th

John Gogo Pagliacci's
Pastime with Good Company
VFMS feature Norway House
Steve Kaufman Java

Tuesday 17th

Big Band Trio Pagliacci's
Walk in the Park Steamers

Wednesday 18th

Dumka Pagliacci's
Lynn Miles Java
Liona Boyd UVic Centre
School of Music Composers'
Concert (8pm) Philip T. Young
Recital Hall free
Sunyata Steamers
South Park Comedy Vertigo

Thursday 19th

Godspell (the musical) Royal
Theatre
Big Sugar Legends

Friday 20th

Carolyn Neapole James Bay
Inn
Godspell (the musical) Royal
Theatre
UVic Wind Symphony: Music
for The Soul UVic Centre
Kim Mitchell House of Blues
A Particular Wave Steamers
Walter Bodega Band Millenium

Saturday 21st

Carolyn Neapole James Bay
Inn
Bucca Kings James Bay Inn
The Chieftans Royal Theatre
Radio Chongching Open
Space Gallery
Banff Film Fest University
Centre
Chamber Music Series: Music
of the French masters -
Debussy & Ravel (8pm) Philip
T. Young Recital Hall
Don Johnson w/ Bill Johnson
House of Blues
Grames Brothers Steamers
Caravan Millenium

Sunday 22nd

Joose Pagliacci's
Sassench VFMS feature
Norway House
Huron Carole Royal Theatre
Victoria Symphony (2:30pm)
UVic Centre
Banff Film Fest UVic Centre
Cello Class Recital (2:30pm)
Philip T. Young Recital Hall
admission by donation
Mike Allen Jazz Quartet w/
Miles Black on piano
Millenium

Monday 23rd

Carolyn Neapole Pagliacci's
Victoria Symphony:
Rendezvous with Friends:
Mozart Royal Theatre

Tuesday 24th

Bill Hilly Band Pagliacci's
Murray Visscher Steamers
Laura Smith Legends

Wednesday 25th

Caravan Pagliacci's
Fred Eaglesmith Java
Dal DiVog Steamers
John Bag Pipes Legends

Thursday 26th

The Waltons Legends

Friday 27th

Allen Dobb Java
Gerry Barnum James Bay Inn
Jerry Doucette House of Blues
Clumsy Lovers Steamers
Soul Station Millenium

Saturday 28th

Gerry Barnum James Bay Inn
Slim & the Dusters James Bay
Inn
UVic Music Department
Faculty Recital: music of
Schnittke, Faure & Strauss
(8pm) Philip T. Young Recital
Hall
Jerry Doucette House of Blues
Ray Condo and his Ricochets
Steamers
Big Band Trio & Jumping Jive
Orchestra Millenium

Sunday 29th

Tipplin' Rogues Pagliacci's
Labyrinth VFMS feature
Norway House
Musica Victoria (2pm)
University Centre
Oboe Class Recital (2:30pm)
Philip T. Young Recital Hall
free

Monday 30th

John Gogo Pagliacci's
Island Big Band Millenium

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